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ABSTRACT

Presented are the very basic requirements for establishing a small special library operating under a limited budget. Physical plant organization, cataloging, book processing, circulation procedures, book selection and ordering and instructions for typists are covered. Although the practices discussed were established for a museum library, what is said will apply equally to any other type of small library. The principles of organizing a library are presented in sequential order, with text kept to a minimum; this is, in effect, a manual of procedure. The rules, in most cases, have been greatly simplified; individuals without formal library training will still be able to establish a satisfactory library. The purpose of this simplification is the idea that time equals money. The easier it is for the cataloger and typist to carry out their jobs, the more work will be done. In every case, however, provision has been made for the inclusion of all essential information. (Author/SJ)

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LIBRARIES FOR SMALL MUSEUMS

LINDA M. ANDERSON

1971

Museum Brief #7

JAMES A. FORD MEMORIAL PUBLICATION FUND

LC # 71-635476

Museum of Anthropology
100 Swallow Hall
University of Missouri--Columbia
Columbia, Missouri 65201

LI 003 408

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INTRODUCTION

The decision to organize a library may result from any number of factors. At the University of Missouri Museum of Anthropology, the reference books used by students and staff were constantly in circulation. Since no records were kept of who checked out what books, it became impossible to find books; sometimes it took weeks to track down the delinquent borrower. Finally, it became apparent that the only effective way to keep track of books was to institute a library system. Such a step could not be taken lightly because the museum operates on a shoestring budget; the library was feasible only if costs could be kept at a minimum (under $100.00).

This monograph results from the museum's experiences in organizing the library. Its purpose is to make available to other organizations seeking to establish a small library the information and procedures necessary for a successful outcome to the undertaking. The guiding principle is to provide what is wanted and needed with minimal expenditures. In order to allay any fears that the library system or the rules presented here are idiosyncratic, let me state that I have had graduate training in library science and have worked as a library cataloger, in reference and in the circulation sections of libraries. Further, the rules and procedures presented are in line with current public library practice and are based on the American Library Association Cataloging Rules, the Library of Congress Subject Headings Lists and Dewey Classification System.

Although the practices presented here were established for a museum library, what is being said will apply equally to any other type of small library. The principles of organizing a library are presented in sequential order, with text kept to a minimum; this is, in effect, a manual of procedure. The rules, in most cases, have been greatly simplified; individuals without formal library training will still be able to establish a satisfactory library. The purpose of this simplifi-

cation is the idea that time equals money. The easier it is for the cataloger and typist to carry out their jobs, the more work will be done. In every case, however, provision has been made for the inclusion of all essential information. All procedures have, in fact, been tested for clarity and completeness at the Museum of Anthropology, both by myself and by individuals without formal library training.

BASIC DECISIONS

Before undertaking a library development program, consider whether the whole venture is really necessary. It may be that only a record of who borrows the books is needed. In such a case, a borrower's register to record names and addresses and a date due slip in the book may be all that is required. However, if there are a fair number of books (one hundred or more) which are in continuous circulation, if there is a good turn-over in borrowers, i.e., a number of unknown people seek to borrow books, or the community has demonstrated an interest, then serious consideration should continue to be given to the organization of a library.

The following is a list of questions to be considered. It is best to establish the answers to as many of these questions as possible before the library is begun; many more procedural questions will arise during the actual organization process.

Orientation Questions

1. Are there other sources in the vicinity which already supply the same type of information? This is the very first thing which should be established. A duplication of effort is a waste of time and money.

2. Is there a demonstrated demand for the type of information this new library will be providing?

3. What role will the library play in the community? Community, in this sense, may range from an institution, club or organization, to a political unit such as the town, township or county.

4. Would a combined effort from several organizations result in one outstanding resource center, rather than a number of small scattered ones? This is often justified in terms of convenience and money. With several organizations contributing to upkeep and running expenses, each can get more for its money than would result from several separate efforts.

5. Is the potential size of the community about at its limits or will it continue to grow for some years to come? The local government or school board often has this information, in the form of population estimates. If there is a good chance that the library will be expanding its services in the future, organizational plans should be made in light of that fact.

6. Will the time come when the small libraries in the area decide to band together for central processing, in the interests of time, money and efficiency? If such a set-up does not currently exist, it is worth investigating. A number of small libraries within an area such as the county often find it to their advantage to undertake such a network. By pooling a percentage of their funds, it is possible to keep a cataloger and a processer busy full-time. Book orders can be sumbitted directly to the processing center and the finished product returned to the member library when it is ready to go on the shelf. This method takes advantage of reduced rates for bulk orders, but just as important, it saves space, which is often at a premium.

7. From what sources will the budget come? When? In what amount? Although sources of financial aid will be discussed at length later, it is worthwhile to mention here the fact that the purchase of books, the payroll, and the physical setting-up of the library depend on the answers to these questions.

Procedural Questions

1. What type of firculation system will the library use? This often depends on the public to be served. Will the borrowers be adults only, adults and children, or children only?
   a. OPEN STACKS, used in most libraries today, allow the borrower to browse at his leisure and use any book he chooses.
   b. With the CLOSED STACK system, the borrower tells the librarian what books he wants and these are brought to him.

2. After choosing an open or closed stack system, it must be decided whether the borrower is to be allowed to remove the books from the library premises.
   a. If not, the library becomes a REFERENCE LIBRARY. Money will be saved, because there will be no need for the check-out process with date due slips, etc. However, facilities for the use of the books in the library must be provided.
   b. If the books can be checked out, the library is a CIRCULATION LIBRARY.

c. A combination system can also be used where certain special or expensive books are kept in closed stacks, while the rest are available to the public on open shelves.

3. Are there any restrictions placed on the library by law or policy?
   a. What records and statistics is the library required to keep?
   b. To whom is the final accounting made?

4. Will the library play an active role in any educational system, such as the school, church, museum or historical association?
   a. Who will act as coordinator?
   b. What kind of cooperation will be required?

5. Who will establish policy and procedure within the library? Decisions will have to be made concerning lost books, discarding and replacing books, getting duplicate copies, the types of materials, other than books, which are to be acquired, etc.

ORGANIZING THE LIBRARY

A. Physical Plant. A library need consist of no more than a single room with bookshelves, lighting adequate for reading, a desk for the librarian, a table and chairs for the public, plus the materials necessary to run the library. The room need not be devoted entirely to the library. The corner of an office is fine, if the presence of the library will not interrupt the office routine. However, very humid or very dry areas should be avoided, if at all possible, because of the tendency for mildew to form or the book bindings to dry and crack. If one individual is going to maintain the library, his desk should be large enough to make book processing easy. A swing-up ledge for the typewriter is most convenient, as the typewriter can be moved into the desk and out of the way when not in use. Minimum desk size is about 60 inches by 36 inches. If at all possible, one desk for cataloging and one for processing should be used. This helps to keep all the equipment separated and helps to minimize mistakes which arise through disorder. The necessary library supplies will be discussed in Appendix A. They will make more sense after an understanding of library procedures has been acquired.

B. Personnel. The number of personnel depends, to a large extent, on the size of the library and the size of the library budget. One person can run a small library adequately. In this case, the best procedure is to establish the library hours and have the librarian there to take care of the circulation desk. It does not generally work to the advantage of the library or the patron, if the librarian is trying to order, catalog, or process books during this time. Interruptions cause too many mistakes. For this reason, the cataloging and processing procedure is best carried on during the hours when the library is closed to the public. If the librarian is an adequate typist, he or she may also do the book processing. A restricted budget means that the library

should hire a librarian with typing skills. A library with a big budget or one which orders a large number of books should consider hiring a librarian, a typist, and a processer. One solution to this problem, for the beginning library with a large number of books to be processed is to hire a typist only until the initial bulk is done. If the books coming in after that will be small in number, keeping a typist, even part-time, often cannot be justified financially. Another solution to the personnel problem is to consider using volunteer workers for the processing and the circulation desk. Many communities have women who are willing to devote several hours a week or even a day to this type of project.

THE UNIT CARD SET

Shelf list Card

Otten, Charlotte M ed.
Anthropology and art; readings in cross-

Title Card

ANTHROPOLOGY AND ART
Otten, Charlotte M ed.
Anthropology and art; readings in cross-

Subject Card

AESTHETICS
Otten, Charlotte M ed.
Anthropology and art; readings in cross-

Subject Card

ART
Otten, Charlotte M ed.

Main Entry Card

AUTHOR
TITLE

Otten, Charlotte M ed.
Anthropology and art; readings in cross-cultural aesthetics. Garden City, Natural History Press, 1971.

PUBLISHER
COPYRIGHT DAT

COLLATION

440p. illus.

TRACINGS

1. ART 2. AESTHETICS

DESCRIPTIVE CATALOGING

This section assumes that the library has chosen to do its own descriptive cataloging, rather than purchasing commercially prepared cards from the Library of Congress, W. H. Wilson Company, Alanar or similar concerns.

Before a book can be cataloged, it must be "READ TECHNICALLY." Reading a book technically yields the information necessary for descriptive cataloging, through an examination of the exterior and interior of the book and its supporting material. This should be done every time, before beginning to catalog a book. The purpose is to establish the characteristics which distinguish the book from other books; i.e., to determine what the book is about. The procedure is to note mentally the following things:

1. Author(s)--the order in which they appear on the title page.
2. Title
   a. Main title--found on the title page, the preliminary page and on the spine.
   b. Subtitle--found on the title page, e.g., Indians Before Columbus; Twenty Thousand Years of North American History Revealed by Archaeology.
   c. Alternate title--found on the title page, e.g., Creative Crafts or How to Become a Home Woodworker.
   d. Series title--found on the title page. Indicates that the book is one in a series.
3. Imprint
   a. Place of publication
   b. Name of the publisher
   c. Date of publication
      1. Copyright date--found on back side of title page.
      2. Publisher's date--found on the title page.
   d. Edition
4. Collation--how many pages are in the book. Only Arabic numerals are considered.
5. Volumes--how many.
6. Illustrations--whether these are actual illustrations and/or maps.
7. Table on Contents, Introduction, Dust Jacket Blurb, Preface, Index and Bibliography. These will usually give a good idea of the subject content of the book.

DESCRIPTIVE CATALOGING means to identify and describe a book and put this information on a card. Certain elements have been established as essential in descriptive cataloging, while others are optional. The American Library Association Cataloging Rules list these formal rules for the form and placement of the elements on the catalog card. The method presented here is somewhat simplified. All the necessary information will be provided. The simplification is in the format in which this information is presented. The justification for this is the fact that the small library can adequately serve its patrons' needs and save time and money by using the bare essentials.

Information on the catalog card should show who was responsible for the contents of the book, who published it, when it was published, what it is about, and how it is related to other books. A set of cards is normally prepared for each book cataloged. These are alike, except for the first line, which carries the name or phrase under which the card is filed in the card catalog. This set of cards is one complete unit and the system is called the UNIT CARD SYSTEM. The first card in the set is called the MAIN ENTRY. The rest of the cards in the set are called ADDED ENTRIES, for reasons which will become obvious later.

In descriptive cataloging, the basic or essential information is divided into four sections--author, title, edition, and imprint. Desirable additional information includes the collation, illustrations, series notes and content notes.

An ENTRY is the name or phrase under which the card will eventually be filed. This may be the author, the title, a subject, a series or the editor. The MAIN ENTRY is the entry where the book is most frequently sought; i.e., generally the author or the title.

To begin cataloging,

1. Technically read the book, noting the details listed previously.
2. Decide on the main entry.
   a. This will be the author's name or the title of the book, if for some reason the author cannot be described.

DeReamer, Russel.

The McGraw-Hill dictionary of modern economics;

b. If two or three authors worked together on the book, and all are listed on the title page, the first author listed is used as the main entry.

c. If many individuals contribute to a work, but an editor is listed on the title page, his name is used as author.

d. In a collection of works or an anthology, the editor or compiler is used.

e. A work which has been translated or revised is entered under the name of the original author, if the text is essentially the same as the original. If the text has significant changes or revisions, the work is entered under the translator.

f. If a corporation, institution or government body published the work, but there is an identifiable author, the author is used for the main entry.

g. A work published by a corporation, institution or a government body, where no author is listed, is entered under the name of the group.

h. If different editors are responsible for different editions of the work, the title is used for the main entry.

j. If four or more people are responsible for the book, but no editor is listed, the work is entered under its title.

3. Establish the form of the name to be used as main entry.

a. The personal name.

1. The most familiar form is first, middle and last name, such as George Irving Quimby. This is entered under surname, followed by the first and middle names; e.g, Quimby, George Irving.

2. The author may vary the form of his name from book to book. The current practice in many small libraries is to use the name as it appears on the title page of the book being cataloged. This means that all of an author's books may not be filed together in the card catalog. It

is more convenient for the patron to have an author's works filed together. This must be weighed against the inconvenience of checking to see what form of the name was used previously. If it is decided to use the form of the name as it appears on the title page, a note should be placed near the catalog to warn the patron that an author's works may not all be filed together.

3. If the name is the same as that of some other author already in the card catalog, some way to distinguish between the two must be found. This is usually the addition of the author's birth and death dates, or a more complete form of the name.

Harnack, Robert Victor, 1945-

Harnack, Robert Victor, 1927-

Freud, Sigmund, 1856-1939.

4. Pseudonyms, if better known to the public than the author's real name, are used. If two or more pseudonyms are used in different books, enter each as it appears on the title page.

5. For married women, people who change their name and/or their nationality, use the best known name or that on the title page. For example, use Pearl Buck rather than Pearl Sydenstricker.

6. For compound names or names which have prefixes, the rules of the language in which the author writes are used. For example, Miguel de Cervantes Saavedra is entered as Cervantes Saavedra, Miguel de; Vincent van Gogh is entered as Gogh, Vincent van. However, hyphenated names are considered as one word.

7. Nobility, popes, saints, and members of religious orders are entered in the form: Title, Surname, Forename, Rank (dates are optional).

8. Classical writers are entered under the form of the name best known in English.

9. If an editor is being used as the main entry, this must be indicated.

Freemantle, Anne, ed.

Freemantle, Anne, 1909- ed.

10. H. W. Wilson uses the author's name as it appears on the title page when preparing their printed cards.

11. The Library of Congress generally uses the fullest form of the name. This is often more than is required in the small library. If the Library of Congress printed cards are used, parts of the name which are not in use in the card catalog can be blocked out with snopake.

b. Corporate names.

1. The corporate name, as it appears on the title page, is the form usually used. However, the best known or most used form of the name may be used instead.

2. Corporate names in foreign languages are used in their English form, unless this does not translate well or the foreign form is very well known. For example, Banco de la Republica is translated to Bank of the Republic. However, a well known library such as the Bibliotheque Nationale, Paris, would be entered as such.

3. If two corporations or institutions have the same name, their location is added, following their names.

4. Government agencies are entered under the name of the governmental jurisdiction, followed by a period, and then the name of the bureau or department; e.g., United States. National Park Service.

5. The state name is abbreviated after cities and counties in the United States; e.g., St. Louis, Mo. Parks Department. The name of the country is added after foreign places; e.g., Bogota, Columbia.

c. Anonymous works.

1. Works whose authors cannot be determined are entered by title. In such a case, the title up to the first mark of

punctuation is used. For example, the book Dorland's Illustrated Medical Dictionary would appear as:

Dorland's illustrated medical dictionary.

4. The body of the card.

The body of the card is written in paragraph form. It includes the title, (sometimes the author), the edition and the imprint. Any information used in the body of the card which does not appear on the title page of the book must be enclosed in brackets.

a. The title.

1. Starts on the second line of the card at the second indention. This is the first element in the body of the card. The form to be used is taken from the title page of the book.

2. The title is written like a simple English sentence. Two aspects of the title as it appears on the title page may be varied--capitalization and punctuation. For example, the title Indians Before Columbus, 20,000 Years of North American History Revealed by Archaeology would appear on the catalog card as:

Martin, Paul S.
Indians before Columbus; 20,000 years of
North American history revealed by archaeology.

3. Subtitles, as in the above example, are indicated following the main part of the title. A semicolon is used to separate the two parts of the title.

Freemantle, Anne, 1909- ed.
The age of belief; the medieval philosophers.

4. Alternate titles are indicated following the main part of the title. A semicolon followed by the word "or" and a comma are used to separate the two parts of the title.

5. If the title takes more than one line, continue on the next line at the first indention.

b. The author. The idea is to avoid repeating the author's name in the body of the card, if possible.

1. If for any reason the author statement on the title page differs from the form used in the main entry, this is indicated following the title with the word "by" in brackets.

2. If there is more than one author, up to three authors, all three are noted in the body of the cards, following the title.

Harnack, Robert Victor, 1927-
Group discussion; theory and technique [by]
R. Victor Harnack and Thorrel B. Fest.

3. Four or more authors are listed with the name of the first author followed by [and others]. For example:

The McGraw-Hill dictionary of modern economics;
a handbook of terms and organizations. By
Douglas Greenwald [and others].

Adams, Philip R.
The organization of museums; practical advice
by Philip R. Adams [and others].

c. Edition.

1. If no edition is noted, it is assumed to be the first edition. This information is omitted from the body of the card.

2. All other editions are noted, following the title (and author statement) if it is used.

Geissman, Theodore Albert Principles of organic chemistry. 2nd ed.

3. Abbreviations, such as "rev. ed." for revised edition and "2nd" for second, are used.
4. The new edition of a book is cataloged separately, if the content is different from the previous editions.
5. Books such as almanacs and yearbooks, which are issued at fairly frequent intervals or constantly revised, can be cataloged as open entries. See section on the imprint for details and examples.
6. If the title varies from edition to edition, a note can be made on the card, below the collation, to indicate this. See section on notes for details and example.

d. Imprint. This consists of the place of publication, the publisher's name, and the date of publication.

1. Many small libraries never list the place of publication on the catalog card. However, if it is decided to include this information, the convention is to list only the first place of publication mentioned on the title page.
2. The name of the publisher can be shortened. Only enough to identify the publisher and distinguish him from other publishers is needed. For example, McGraw would be used for McGraw-Hill.
3. The COPYRIGHT DATE is the date the book was copyrighted. This date is always preferred to the publisher's date. The copyright date is found on the VERSO (the back side of the title page). If no copyright date is shown, the PUBLISHER'S DATE (the date the publisher brought out the book) is used. This date appears on the title page, generally, but may occasionally be on the verso. The copyright date is distinguished on the catalog card by the use of a small "c" preceding the date; e.g., c1971. The "c" is naturally omitted if the publisher's date is used.

DeReamer, Russell
Modern safety practices. New York, Wiley, 1958.

4. An OPEN ENTRY means that the date of publication and the number of volumes are left open. This form is used when cataloging is done before the set or series is completely published. The imprint shows the earliest date, and the collation shows the first volume. A dash is left after each to indicate to the patron that more volumes are to be published.

Aviation and space dictionary. 1st- ed.
Los Angeles, Aero Publishers, 1940-

THIS INFORMATION COMPLETES THE BODY OF THE CARD. ALL INFORMATION FOLLOWING THIS IS OPTIONAL.

5. The collation.

The collation consists of the paging, illustrative matter and series notes. Although its use is optional, most libraries have found it helpful information to include.

a. The paging of the book is restricted to the last Arabic page printed in the book.

b. The presence of illustrative material in the book is indicated by the word "illus." or "map," if just maps are used. If both illustrations and maps appear in the book, only the word "illus." is used.

c. If the book is part of a series, the name of the series follows the collation.

Geissman, Theodore, Alber, 1908-
Principles of organic hemistry. 2nd. ed.
San Francisco, W. H. Freeman, 1962.

854 p. illus. (A series of chemistry books)

d. Works such as the collected works of an author, encyclopedias, etc. are issued as sets. These should be cataloged together on one card. The publication date is written as 1962-1967, if the volumes did not all come out at the same time.

1. If there are several volumes in a set and they are cataloged as a set, the volume numbers are noted in place of the paging; e.g., 2 v.

2. If, however, the set can be broken up into individual works, then each is cataloged as a separate volume and each catalog card will have the page numbers for that particular volume.

6. Notes.

Notes are phrases or sentences added after the collation to explain or indicate some special feature of the book. This might include contents, title variations, information about different editions or anything else deemed important.

Harris, Brice, ed.
Restoration plays. New York, Modern Library, 1953

674 p. (The Modern library of the world's best books, 287)

CONTENTS--Introduction, by B. Harris; The rehearsal, by G. Villiers--The country wife, by W. Wycherley--The man of mode, by Sir G. Etherege--All for love, by J. Dryden.

Aviation and space dictionary. 1st- ed.

v. Illus.

Title varies: 1st-2nd editions, Gaughman's aviation dictionary and reference guide--3rd edition, aviation dictionary and reference guide.

NOTES:

For fiction books, full cataloging is not generally necessary. An author main entry with the title and date of publication in the body of the card is sufficient.

Eberhart, Mignon G.
The promise of murder, c1959.

Articles in periodical publications are not usually cataloged. However, the Museum of Anthropology has found that this is necessary for our students use, since no subject index is available. The deciding factor was the fact that the small number of periodicals involved does not make such a task financially prohibitive.

SAMPLE CATALOG CARDS

331.
882
De

DeReamer, Russell
Modern safety practices. New York, Wiley,
1958
357p. illus.

1. Industrial safety.

Sample Card

Harnack, Robert Victor, 1927-
Group Discussion: theory and technique
[by] R. Victor Harnack and Thorrell B. Fest.
New York, Appleton-Century-Crofts, 1964.
456p. illus.

1. Discussion I. Fest, Thorrell B. ,
jt. auth.

157 Freud, Sigmund, 1856-1939.
The psychopathology of everyday life. Translated from the German by Alan Tyson. Edited with an introd. and additional notes by James Strachey. New York, Norton, c1965.
310p.

1. Memory 2. Association of ideas
I. Strachey, James, ed.

Translation

547 Geissman, Theodore Albert, 1908
Principles of organic chemistry. 2nd ed.
San Francisco, WHH. Freeman, 1962.
854p. illus. (A series of chemistry books)

1. Chemistry, organic

Series

822.40 Harris, Brice, ed.
H Restoration plays. New York, Modern Library, 1953.
674p. (The modern library of the world's best books, 287)

CONTENTS--Introduction, by B. Harris; The rehearsal, by G. Villiers; The country life, by W. Wycherley; The man of mode, by Sir G. Etherege; All for love, by J. Dryden; Venice preserved, by T. Otway.

1. English drama--Restoration.

Contents Note

629. Aviation and space dictionary. 1st- ed.
1303 Los Angeles, Aero Publishers, 1940-
Av v. illus.

First ed. preceded by a "primary edition" with title Aviation Dictionary, reference guide, published in 1939.
Title varies: 1st-2nd editions, Baughman's aviation dictionary and reference guide--3rd edition, aviation dictionary and reference guide.
3rd edition prepared by E. J. Gentle.

1. Aeronautics--Dictionaries. I. Baughman, Harold Eugene II. Gentle, Ernest James

Note--Title Varies

SUBJECT CATALOGING

The aim of subject cataloging is to express the concept(s) of the book as succinctly and concisely as possible. A book can only be in one place on the shelf. Subject entries bring out other facets of the book and relate it to other books on similar topics. SUBJECT HEADINGS are the phrases which appear at the top of the catalog card, above the author or title heading. These subject headings are taken from lists such as the Sears Subject Headings List or the Library of Congress Subject Headings List. The various subject headings go at the top of all the unit cards other than the main entry and the shelf list card. One subject card is used if the book is about one subject. If the book considers several major topics, several subject entries may be needed. If the book considers several major topics, several subject entries may be needed. The idea is not to index the book but to help patrons locate information. The number of subject headings used depends on the importance of the book, how complex it is, the needs of the library, and how much material the library already has on the subject. Small libraries usually make more subject entries on general topics than large libraries do.

The subject heading list used at the University of Missouri Museum of Anthropology, found in Appendix A, is an example of the adaptation of the Library of Congress Subject Headings to a specific museum. This adaptation was necessary because the Sears Subject Headings List was too general to cover the topics in the library at the museum, yet the Library of Congress Subject Headings book was too expensive to consider purchasing. In addition, the latter was much too detailed for our use. The easiest and most economical solution was to xerox pertinent sections of the Library of Congress list and rework it to fit our purposes.

Any person, real or mythical can be used for a subject heading. The rules which determine the form of the name are the same as those used for the author main entry. Institutions, corporations, government

agencies, etc. can also be used as subject headings. These are all in addition to the headings obtained from a subject heading list.

As stated before, the author or title under which the work is entered is the main entry. All other catalog cards made for the books, which have filing names or phrases at the top, are called ADDED ENTRIES. These added entries may be subject headings, title or joint authors.

1. Subject entries are made for subjects which are discussed at length in the book.
2. Title entries are made for all book titles. This is the TITLE CARD.
   a. Any part of the title can be used, if the patron is likely to look under it for the book.
3. If the title of the book is the same as a subject heading, the subject heading card is made, but no title card is made.
4. A book published by two or three people may have additional cards made for the second and third authors. These are called JOINT AUTHOR CARDS. Their use is optional.
5. If a book is written for an organization or institution, by an individual, the author is the main entry, but the organization can be given an added entry.
6. TO SAVE TIME AND MONEY, ADDED ENTRIES OTHER THAN FOR SUBJECTS OR TITLES SHOULD BE KEPT TO A MINIMUM.

Since subject cards will be scattered throughout the card catalog, there must be some system for recovering the cards, if corrections need to be made or the book is lost. The system of tracing the cards is carried out by listing all the added entries (other than title entries) at the bottom of each catalog card. This list is called the TRACINGS. The standard practice is to list the subject headings first, with other added entries (joint author, translator, etc.) following. Subject headings are numbered with an Arabic numeral. All others are preceded by Roman numerals. The title card is assumed to always have been made, so it is not listed.

The use of the subject classification means that books on the same or similar subjects are placed together in the card catalog. To make sure the books on the same or similar subjects are placed together on the shelf, a numerical classification is assigned each book.

NUMERICAL CLASSIFICATION

Numerical classification has two purposes--to put all the books on a specific subject together on the shelf and to allow the patron to easily locate a specific book. There are two classification systems which are most familiar to the general public. The Library of Congress system is great for very large or for special research libraries. However, for libraries which have concentrations of books within one subject, the Dewey Classification system is better, since it allows for almost infinite expansion of the classification numbers. Further, Dewey comes in two forms, complete and abridged. The latter is specifically for use in small libraries. The Library of Congress classification runs into many volumes while the Dewey system is complete in two volumes, one volume in the abridged version.

Dewey divides all knowledge into ten general subject areas:

000	General Works	500	Pure Sciences
100	Philosophy	600	Technology
200	Religion	700	The Arts
300	Social Sciences	800	Literature
400	Languages	900	History

Each of these is subdivided by 10; i.e.:

900	General Geography and History
910	General Geography
920	General Biography, Genealogy
930	Geographic Treatment of General History

Then each of those is subdivided by 10:

911	Historical Geography
912	Graphic Representations of Earth's Surface
913	Geography of Ancient World
914	Europe

Finally, each whole number is divided by decimal numbers for specific breakdowns:

913.03	Man and His Civilization
913.031	Archaeology
913.0311	Eolithic Age

The introduction to the abridged Dewey should be carefully read before any attempt at numerical classification is made. The best advice for learning to use the Dewey Decimal system, especially if the abridged version is being used, is to read through the tables to get an idea of how the subject matter is arranged. There are also general tables at the beginning of the book, which show the subject breakdown up to the decimal point. These tables can be used to great advantage to quickly determine where a particular subject is located. To get a specific number without a lot of searching, use the index that is provided to find the classification number. The important point to remember is that whatever number is assigned to the book should reflect the major portion of the content. Classification numbers should be assigned in light of the library's collection. This means having knowledge of what numbers have been assigned previously and what directions the library collection is likely to go in the future.

When put on the upper left corner of the catalog card, the classification number is renamed the CALL NUMBER. This derives from the fact that in early libraries, the patron had to call for the book to be brought from closed stacks. The complete call number for a small library need be no more than the Dewey Classification number and the first two letters of the author's last name. This allows for the books to be arranged alphabetically on the shelf within each classification number. In a very small library of 100 or 200 volumes, just the first letter of the author's last name would be sufficient for this alphabetical arrangement. Thus the call number might look like 931.13
An

At times, there will likely be books which are too large to fit on the regular shelves, or that are too small and would become lost on the shelves. The catalog card, in these cases, should be marked SHELVED SEPARATELY and a "q" put in front of the classification number to indicate to the person who shelves the book that this book should not be

put on the regular shelves. Separate shelves can be built to accommodate these books or they may be kept at the circulation desk. In addition, reference books, which may not be taken out of the library, are often marked with a "R" on the catalog card before the classification number and similarily on the spine of the book. This alerts both the patron and the person at the circulation desk so that the book will not inadvertently be released into circulation.

Fiction does not receive a classification number. Rather, the first three letters of the author's last name are put on the book's spine and on the book pocket and card. Nothing is put on the catalog card. The books are arranged alphabetically on the shelf.

PROCESSING

I. Book Identification.

As long as the library has only one copy of a book, the call number is sufficient to distinguish it. However, when another copy is added to the collection, additional identification becomes necessary. The easiest approach is to write the copy number, e.g., copy 2, on the spine of the book and on the book pocket and check out card. Naturally, this necessitates keeping some record to show how many copies of the book are in the library. This is done by means of the shelf list, which will be discussed later.

II. Accessions.

1. An alternative to the copy number on the book is to assign an accessions number, when the book is being processed. This usually takes the form of a sequential number written or stamped in the book, on the shelf-list card and on the circulation material, i.e., on the book pocket and card. One of the best numbering systems is where the first book acquired each year is indicated by the last two digits of the year and the number one, i.e., 71-1. All other books acquired in that year are numbered sequentially. The accessions number is usually placed on the page following the title page.

2. A book which is lost or destroyed never has its number reassigned. It would confuse the records and falsely indicate the age of the second book assigned the number, if the lost book is eventually found.

III. The Shelf List.

1. The SHELF LIST is an arrangement of the catalog cards (one card representing each title in the collection) by call number which reflects the arrangement of the books on the library shelves. It is, in fact, an

inventory record of the library, for in addition to the call number and descriptive cataloging information, the shelf-list card also records the accession number, the price paid for the book, the volume number and/or the copy numbers.

2. The shelf list serves the following purposes:

   a. Establishes the value of the collection for insurance purposes.

   b. Indicates how many books the library has in a particular subject area and how many copies of each book are owned by the library.

   c. Lets the cataloger check to see how previous books have been assigned.

   d. Shows when a classification number is getting too full and needs to be subdivided.

3. Preparing the shelf list.

   a. One of the unit cards, without an added entry, should be used for the shelf list. This means that cataloging information is available in the processing section of the library, which can save checking the main card catalog, in many instances.

   b. An "S" marked over the hole in the card, to identify this as the shelf list, helps to insure that the card does not get into the main card catalog by mistake.

   c. If space is available, and it usually will be, the listing of the information can be started on the face of the card. When this space is full, the record is continued on the back side of the card. When this is used, additional cards can be made and tied to the first with a piece of thread. This keeps all the cards for one title together.

   d. Abbreviations often used on the shelf list card include:

      cop for copy
      v for volume
      g for gift

   e. The reason for listing the price on the shelf list is to quickly establish what charge is to be made to the borrower for lost books. It also helps to quickly establish the value of the collection.

f. The shelf list should contain the following information:

1. Accession number of copy number
2. Price or gift
3. Final disposition of the book. If the book is lost, it is crossed off the list.

DeReamer, Russel
Modern safety practices. New York, Wiley, 1968.

357p. illus.

67-57 7.00
~~69-256 7.50~~ LOST

or

cop 1 7.00
cop 2 g

1. INDUSTRIAL SAFETY

IV. Physical processing of the book.

Before a book can be put on the shelf, it must undergo certain preparations. The ownership of the book must be clearly indicated, provisions must be made for circulation, and possibly book jackets will be added. This type of work is usually done by the lowest salaried employees of the library or by volunteers.

1. Many libraries record the following information on the verso (page after the title page): call number, price and copy or accession number.
2. The name of the library is stamped once or twice on the bottom and top of the pages of the book as it is held closed. This is difficult to remove and makes it easy to determine if a book from other source is inadvertently brought into the collection. The use of a commercially prepared stamp speeds this process.

3. The book card and the book pocket should have typed on them the copy or accession number, the call number, the author's last name and a short form of the book's title. The presence of the copy or accession number is very helpful to the circulation people for use in matching the right book and card when the borrower returns the book.

4. The book pocket is then pasted in the book. The location is not too important, as long as it is consistent and easy for the circulation people to find. If book jackets are used, however, the pocket cannot go on the inside of the cover, or the jacket will cover it. Date due slips, if they are used, will also be pasted in at this time.

5. The call number can be hand lettered on the book spine, with either black India ink or white artist's ink. If the money is available, an electric stylus can be used which will transfer pigment from paper to the book. This will not chip off. Pressure sensitive labels can be used, if book jackets are put on.

   a. The call number should be in the same location on all books.

   b. Books are generally numbered with the call number written on the horizontal.

   c. If the book is too narrow for this, the number is run vertically along the spine, with the writing always done in the same direction, top to bottom. This makes the shelves easier to read and check.

V. Keeping records up-to-date.

1. The order slip should indicate when a book is an additional copy or a replacement because these are handled apart from new books. The classification number should be on the order slip, if the book is a replacement or an additional copy. When the book arrives, the shelf-list card is pulled from the file and the new accession information added. The book pocket and card are typed, the shelf card is refiled and the book is on its way.

2. Books which are issued annually or which come out in separate volumes over a number of years are processed in the same way as additional copies, except when the new volume has been changed in title, author or publisher. In this case, the library may want to recatalog all the volumes or to simply add a note to all catalog cards reading "Also published under the title (author)...."

3. Every library can expect, sooner or later that some reclassification or recataloging will be necessary.

   a. Certain terms are no longer in general usage. The new term should be added to the subject entries to make the book easier to find.

   b. So much material may be put into one classification number that it is necessary to subdivide it into more specific classes.

   Changes should be made, however, only in the interests of improved service. Careful consideration must be given to all decisions of this nature.

4. When a book is no longer usable or no longer useful, or if it has been lost, or shown as missing, changes must be made in the records.

   a. If more than one copy of the work exists, the cards are kept in the main card catalog but, on the shelf list, a line is drawn through the particular volume involved, to show that it is no longer in the collection.

   b. If this is the only copy of the book and it is not to be replaced, all catalog cards are pulled from the file and destroyed. This is where the tracings are particularly useful.

   c. If this is the only copy, but it is to be replaced, the cards are left as they are, but a clip is put on the card in the shelf list. If the replacement never arrives, then the clip will call attention to this card, and it can be withdrawn and the records kept straight.

   d. The general procedure is to wait for one year for a missing book, before it is assumed lost. Searches should be made several times, during this period, to see if the book has turned up.

5. Inventories.

   a. If the library loses many books, if the books are frequently mixed up on the shelf, or if the "powers that be" require it, inventories are made. A team of at least two people can most efficiently accomplish this job. One reads from the shelf list and the other checks the shelves for the book. Then, the shelf list is checked against the book cards to determine whether the book is in circulation.

   b. It is good policy to inventory once a year, to keep all records in good order. Naturally, the larger the library, the greater a chore this becomes.

CIRCULATION PROCEDURES

Not too much can be said about circulation procedures. They will depend mainly on what type of checkout system is used. Generally, the patrons bring the book to the desk where the person in charge of circulation removes the book card, dates it, and then files the card in a file arranged according to the date it is due. Another card with the date due is put in the book pocket, or the date due is stamped on a slip in the book.

The person who works at this circulation desk represents the library to the public. It is this person who receives reports of lost or destroyed books, collects overdue fines, etc. The library's life is the patron; the circulation people must be friendly, helpful, and tactful.

BOOK SELECTION

It has been assumed in this monograph that the library is rather limited in orientation. Book selection, in such a case, is often done from reviews in journals, or from special flyers sent out by the publishers. Still, it will be helpful to include an introduction to book selection. It is recommended that an introductory text on the subject be purchased for the use of the librarian. Such a book will discuss in detail matters which can only be touched on here.

There are many special selection tools, such as Books in Print, which are available to the librarian. The problem is, as always, money. These selection tools are expensive and could quite easily take over a small budget. However, the public library, unless it is part of a central processing system will have these aids available. Again, the advantages to be gained from being part of a central processing system must be stressed. Unless an arrangement can be worked out to get a book on approval, buying books without the use of selection tools is like taking a shot in the dark--a shot the small budget cannot afford. To get an idea of what these tools do and their cost, some elementary book selection texts, which consider these matters, have been listed in Appendix D.

The purpose of a library is to supply useful books to the patron, but how does the librarian select the right books?

1. She has information about the community of users and the area the library serves. This knowledge is at hand, if the preliminary questions have been answered. The question about potential community size should have revealed:
   a. Whether the community is growing, stable, or declining.
   b. The median age of the community.
   c. The radio, television, news, and book sources which are available in the area and how the people use them.
   d. The general level of education.

2. Is the library supplying only books which are of use to current patrons or will books be stocked for potential users also? Generally, the small library will not have the money or space for the latter alternative, but it is worth considering.

3. What are the objectives of the library? This is the factor which really determines the nature of the collection. The library should have a written selection policy which is used as the basis for selection of material. This statement includes a specific definition of the limits of the collection, which justifies the inclusion or exclusion of specific material.

4. What constitutes the basic collection? What percent of the budget will go toward building the basic collection? Will only the best books in each field be bought?

5. What are the selection standards?

    a. Factual accuracy
    b. Responsibility of opinion
    c. Authoritativeness
    d. Effectiveness of presentation
    e. Who is the author? What qualifications does he have for writing on this subject? Education, occupation, and experience should be considered. Has he written other books on the subject?
    f. What is the scope of the book? What part of the subject does it cover. Will it make a contribution to the library, in terms of the material it covers?
    g. Is the text interesting to read? Is it logically organized in its presentation? Is it accurate or so oversimplified that it is misleading?
    h. Is the type easy to read? Is the book well constructed?
    i. Is the information up to date?
    j. Will the book be of permanent value?

Selecting books according to a definite plan helps to eliminate overemphasis of some areas to the neglect of others. Generally, the aim is to get the best in each subject, but it is better to have a mediocre book which people will use than a superior book which sits on the shelf.

The existence of other libraries in the area should be considered. Unless there is a specific reason, it is not necessary to duplicate valuable books in other libraries, if these are easily accessible. Books which are of limited use should be obtained by interlibrary loan.

Gifts to the library should be judged on the same basis as other books which are purchased. Periodicals, unless they make a definite contribution to the collection, may be a waste of money, since they represent continuing annual charges for the subscription, storage space, and having them bound.

How does the librarian get the information to make these decisions?

1. Journals and periodicals often carry book reviews.
2. The New York Times has a book review section.
3. Many dealers and some publishers will send books on approval.
4. There are many library journals which provide information helpful in selection decisions. These are too numerous to list here, but the selection books in Appendix D include detailed information on the scope and arrangement of these basic tools.

Free material is listed in the Public Affairs Information Service Bulletin, Vertical Files Index, and the Publishers Weekly. It is also possible to be put on the mailing lists of government and private organizations.

ORDERING BOOKS

Ordering books involves mostly clerical work. The order request may have come from any number of sources. Once it has been received, however, there is certain information which must be verified. The library files should be checked first. Is the book already in the card catalog? Has the book been ordered? If the book is not in either of these places, then the title and author of the book should be searched and verified. Does the book actually exist? Books are often given to the searcher with erroneous title and authors or with only the subtitle or alternate title. If the searcher does not discover this, the book may be needlessly duplicated.

The following information goes on the order form.

1. The full name of the author.
2. The editor or translator.
3. The name of the series. (Often an individual book is ordered when the library already owns it as part of a complete series).
4. The number of copies to be ordered.
5. The publisher.
6. The kind of binding to be used; i.e., hard or soft cover.
7. The list price of the book.

Where are the books ordered? There are three possible sources--the publisher, the bookstores and the wholesalers. If less than 100 to 150 books are ordered per year, it may be fastest and least costly to order directly from the publisher, though it means increased bookkeeping. Ordering through a dealer usually takes one to four months for delivery. On the other hand, the dealer will often allow books to be ordered on approval and the catalog cards can often be ordered with or without the classification number, for a set additional price. Books may be listed as out of print, however, when in fact the dealer is actually out of

stock. In considering which of the three sources is best, the following criteria can be used:

1. Who gives the largest discount?
2. Who gives the speediest service?
3. Who will adapt billing to your requirements?
4. Who is most accurate in filling orders?

After the book order has been received, the books should be compared with the invoice and the order slip to detect errors in price, discount or edition. The date of receipt, date of bill and net cost per copy are marked on the order card, which is removed from the outstanding orders file. One copy of the order goes in the orders received file and one goes with the books through cataloging and processing. In this way, if any errors in paging, etc. are found, the information is at hand and the book can be returned with minimum trouble. In addition, it saves filing time if the price is readily available to the processors for quick transfer to the shelf-list card. If the book is a replacement or an additional copy, it can go directly to the processing department, after being checked in.

FINANCING THE LIBRARY

If a library is being considered, the chances are that funding has already been discussed. If the library is part of a museum, the chances are good that some sort of institutional funds are available. Therefore, the purpose of the short discussion which follows is to point out some additional sources of money and books.

1. Self-generated. A percentage of the money from the sales desk, lecture series, admissions or a donation box can be used to purchase books.

2. The possibility of establishing an endowment or trust fund should not be overlooked. If the museum is already part of an institution, such as a college or university, an endowment fund policy has probably already been established. If not, a lawyer or stockbroker can supply information.

3. The federal government has a number of programs to supply aid to libraries. Since the turn-over in these programs is rather rapid, they will not be discussed in detail. Rather, the Department of Health, Education and Welfare should be contacted for specific information.

4. Book publishers often send courtesy copies of new books. Free copies of specific books are sometimes sent also. This policy varies greatly among publishers, but nothing is lost for trying.

5. If the museum has professionals in its employ or knows professors in the field, these people will sometimes bequeath their own personal library collection. The solicitation of books from other professionals should not be overlooked.

   a. Another approach is to solicit the bequest of funds for book and journal purchases, rather than soliciting actual collections.

   b. If the library is a small reference library pertinent only to the research interests of the museum, publicly soliciting books can bring in a lot of material which is not too useful to the museum. This presents the problem of disposing of unwanted books. Some statement must be made, upon the acceptance of donations, to the effect that the museum may dispose of the material in any way it desires.

6. A community which is expanding, as many of the suburbs are, can often supply some sort of financial aid to buy library books.

   a. Very often women's and men's organizations are willing to use a part of their budget for this purpose.

   b. The local government can be approached, if the library is to be open to the general public.

   c. If the museum has a volunteer organization or a women's auxillary, the usual fund-raising methods of these groups can be used to secure funds for the library.

TYPING INSTRUCTIONS

I. Equipment

A. Typewriter

1. Elite type
2. Black ribbon

B. Catalog cards

1. Plain white (unlined) 3 x 5 cards are standard.
2. Also available in lined form and with color bands at the top.

C. Erasers

1. Typing eraser
2. Snopake

II. General typing rules

A. Identions

1. "First idention" is 10 spaces from left edge of card.
2. "Second indention" is 12 spaces from left edge of card.

B. Strike-overs

1. Never strike one letter over another
2. Correcting errors
   a. Single typing errors may be erased, if this is done carefully, leaving no mark or torn surface. Snopake may be used in place of the eraser.
   b. The correction must be in the exact spot of the letter or word removed.
   c. If several errors are made, start over with a new card.

C. Spacing between items

1. Leave one space after words or names, commas and semicolons.
2. Leave two spaces after colons or periods.
3. Use single hyphen (no spaces) between dates, e.g., 1832-1874; or other numerals and in hyphenated words.
4. Leave two spaces between different parts of the title card, e.g., between the title and imprint.
5. Leave eight spaces to complete a name, e.g., Smith, J Earl.

6. In a contents note, punctuate and space as indicated by the cataloger, e.g., Contents: The spy. The fugitive. The captive.
7. In a subject heading, type dashes as two consecutive hyphens, eg.g., U.S.--NATIONAL PARK SERVICE.

D. Spacing between lines
   1. Lines follow one another usually.
   2. TWO EXCEPTIONS:
      a. Leave two lines between the collation lines and any notes.
      b. Leave at least three lines between end of descriptive catalog information and tracings.

E. Accent marks--ignore them

F. Capitalization
   1. In general, follow standard procedure, i.e.,
      a. Capitalize proper names.
      b. Capitalize titles of persons and historical events.
      c. Capitalize the first word of a sentence or the beginning of the title of a book or other work.
      d. IF THE TITLE BEGINS WITH AN ARTICLE, THE FOLLOWING WORD IS ALSO CAPITALIZED. OTHERWISE, WRITE THE TITLE AS YOU WOULD A SENTENCE (capitalize the first word only).

G. Punctuation
   1. In general, follow standard English
   2. Type copyright dates with a small "c" followed by the date, e.g., c1971.
   3. Wherever possible, avoid using double punctuation, such as a period and a parenthesis together.
   4. See list at end of typing instructions for words which may be abbreviated.

III. Typing the Main Entry Card

A. CALL NUMBER
   1. No call number is used for articles from periodical publications or for works of fiction.
   2. For all book material
      a. Type the classification number on the third line from the top of the card, two spaces in from the left-hand edge.

b. Type the first two initials of the author's (or first author's) last name directly below, e.g., 913.031.
An

B. AUTHOR'S NAME

1. Type the author's name at the first indention (10 spaces from the left edge of the card) on the third line from the top of the card.

2. Type the last name first, followed by a comma, one space, then the first and middle names.

Cole, Wilford Phillip

3. Initials are used only when the author's full name cannot be ascertained. In such a case, be sure to leave eight spaces following each initial, so that the name can be filled in later.

Anderson, C Kent

4. If the main entry name is an editor, add "ed." after his name.

Cole, Wilford Phillip, ed.
Johnson, Alfred E , ed.

5. Type corporate names as written. If the name takes more than one line, begin the second line at the second indention.

National Endowment for the Arts and the
Humanities

C. THE TITLE

1. Begin one line below the author's name, at the second indention.

2. Authors, editors, and edition are considered part of the title line.

Lewis, James Edward
A new trend in business, by James Lewis. 4th ed., rev.

3. If a subtitle is used, the first title is followed by a semicolon and then the second part of the title.

> Freemantle, Anne, 1909- ed.
> The age of belief; the medieval philosophers.

4. If an alternate title is shown, the first title is followed by a semicolon, the word "or," a comma and then the second title.

> Kelley, Brian F
> The new masters; or, college art.

5. If the title line takes more than one line, continue on the next line at the first indention.

D. THE IMPRINT

1. The imprint includes the place of publication, the publisher and the date of publication or the copyright date.

   a. The copyright date is preferred to the publishers date. Most books published in the United States include the copyright date, which is generally found on the verso of the title page.

2. The imprint follows two spaces after the title, in the same paragraph. A small "c" precedes the copyright date.

> Bordes, Francois
> The Old Stone Age. McGraw-Hill, c1968.

E. COLLATION

1. The collation is the physical description of the book, including

   a. Number of pages OR number of volumes
   b. Illustrations
   c. Series

2. This information is typed one line below the end of the title paragraph, beginning at the second indention.

   a. Abbreviate illustrations as "illus." This follows two spaces after the paging.

3. The series note is always enclosed with parentheses and begins three spaces after the paging, if there are no illustrations. Otherwise, it starts three spaces after the "illus." If the series note runs more than one line, start on the second line at the second indention.

Wildschut, William
Crow Indian beadwork. Heye Foundation, 1959.

55p. illus. (Museum of the American Indian, Heye Foundation. Contribution, v. 16)

F. NOTES

1. Sometimes, notes are added to give the patron information about the history or the content of the book. Notes begin two lines below the collation, at the second idention.

2. Notes are written in paragraph form, each note starting at the second indention. If the note runs more than one line, the second line begins at the first indention.

G. TRACINGS

1. Tracings are additional or added entries to the main entry card.

2. Tracings are arranged in paragraph form and are typed at least three lines below the descriptive cataloging information, at the second indention. More usually, they are typed at the bottom of the card.

3. Tracings are typed in capital letters.

4. If the tracing is a subject heading, it is prefixed by an Arabic numeral. If it is a joint author, illustrator, translator, it is prefixed by a Roman numeral.

Lewis, James
"A new trend in business" Museum News.
Vol. 43, No. 10. June 1965.
pp. 32-37.

1. MUSEUM EDUCATION 2. MUSEUM COLLECTORS AND COLLECTIONS

IV. SUBJECT CARDS

A. If a tracing indicates that a subject heading card is to be made, the second card has, at the top (one line above the author's name and starting at the second indention) the subject listed in the first tracing. This is typed in all CAPITAL LETTERS and follows the form (Punctuation included) of the tracing, with all words spelled out in full,except those in the standard abbreviations list. Of course the number, which appears with the tracing, on the main entry card, is NOT typed with the subject heading.

B. If it is a long entry which will take more than one line, it is started at the second line above the author's name and the run-on line starts directly below this, also at the second indention.

C. A subject card is made for each subject indicated in the tracings.

V. TITLE ENTRIES

A. In addition to making separate cards for each subject heading in the tracings, a card for the title of the book will be made.

B. On the line above the author's name, beginning at the second indention, type the title, up to the first punctuation break. If the title runs to a second line, start two lines above the author line and continue on the second line beginning at the second indention, e.g., for a book with the title American culture in the Sixties--an anlysis, the card would be as follows.

AMERICAN CULTURE IN THE SIXTIES
Colby, Vineta, ed.
American culture in the Sixties--an analysis.
Wilson, 1963.
199 p. (The Reference Shelf, v. 36, no. 1)

1. U.S.--CIVILIZATION

VI. MAIN ENTRIES OTHER THAN THE AUTHOR

A. Corporations--a government body or organization may be responsible for the work; if so, the name of the group or organization appears in the place of the author's name. The card is the same otherwise.

B. Title entries are used for books without authors, when the author is not known, or when there are many authors.

1. In such a situation, the title begins at the first indention, and all other lines, down to the notes, begin at the second indention. This is called the HANGING INDENTION, e.g.

The museums of Toronto. Museum News.
Vol. 45, no. 8. April, 1967
pp. 20-28

VII. BOOK CARDS AND POCKETS

A. On the book card, (check-out card) appears the call number, if there is one, the last name of the author, a short title (3 or 4 distinctive words) volume number, if necessary, and the copy or accession number.

B. If there is no author, the form of the main entry is used, i.e., the hanging indention, e.g., same as above without the last name of the author.

C. The book pocket has only the call number and the accession number.

VIII. ACCEPTABLE ABBREVIATIONS in the body of the catalog card

&	and (Used in publishers name only)
Co.	company
c	copyright
ed.	edited, editor, edition
illus.	illustrations, illustrated
n.d.	no date (used when the book does not have a copyright or publication date)
p, pp.	page, pages
Pr.	Press
rev.	revised (as in edition)
tr.	translator, translation, translated
U.S.	United States
Univ.	University (Used in publishers names only)
v.	volume, volumes

APPENDIX A

SUBJECT HEADINGS

1. This is a typical entry from the subject headings list.

TECHNOLOGY

sa TECHNOLOGICAL INNOVATIONS

--BIBLIOGRAPHY
--DICTIONARIES
--EXHIBITIONS
--HISTORY
--Museums
see MUSEUMS--INDUSTRIAL

2. A typical entry consists of:

a. The main heading in capital letters and underlined, e.g., TECHNOLOGY followed the Dewey Decimal Classification number for that subject and, sometimes, by indications affecting the use of the subject heading in the system.

b. Below the main heading is a list of the cross references associated with the heading. "sa" (see also) is the abbreviation used to indicate this list of related topics, e.g., sa TECHNOLOGICAL INNOVATIONS.

1. If one of these related topics more accurately describes the contents of the book, it can be used in place of the main heading.

2. It can also be used IN ADDITION TO the main heading it is listed under, as a second subject heading.

c. "See" references take the user from a topic not acceptable for use as a subject heading to one that is acceptable. These unacceptable topics are not capitalized, e.g., Museums
see MUSEUMS--INDUSTRIAL

d. Main headings can be divided by several kinds of subdivisions. Those which are appropriate to the main heading are listed under that heading, following the "sa" and prefixed by two dashes.

1. In addition, subdivisions of general application may be used under any heading. They are not listed in the subject heading list because they would take up too much room.

2. These general subdivisions are as follows:

--ABSTRACTS
--ADDRESSES, ESSAYS, LECTURES
--BIBLIOGRAPHY
--BIOGRAPHY
--CASE STUDIES
--COLLECTED WORKS (for the works of one author)
--COLLECTIONS (for publications containing works by different authors. This applies to books only.)
--CONGRESSES
--DICTIONARIES
--EXHIBITIONS
--FILM CATALOGS
--HANDBOOKS, MANUALS, ETC.
--HISTORY
--INDEXES
--OUTLINES, SYLLABI, ETC.
--PERIODICALS
--SOCIETIES, ETC.
--STATISTICS
--STUDY AND TEACHING
--YEARBOOKS

3. In addition, certain subject headings can be divided by period or locality.

   a. Period subdivisions for countries are given under the subdivision HISTORY, except when they are co-extensive with the reign of an individual ruler. They are omitted from the subdivisions FOREIGN RELATIONS and POLITICS AND GOVERNMENT since these largely correspond with those found under the HISTORY heading.

   b. Period subdivisions are also used to mark significant dates in the evolution of the literature of a subject, e.g., PHILOSOPHY--FRENCH--18th CENTURY or arbitrarily to divide a large file by date of publication.

   c. If a subordinate locality, such as county or a city in any country is to be named, the name of the country is interposed between the subject heading and the place name, e.g., MUSIC--GERMANY--MUNICH

   d. Some subject headings may be divided by the name of the country, region or geographical feature, e.g., MUSIC--FRANCE. This is indicated in the subject heading list.

3. The following subdivisions are the only ones which may be abbreviated.

ANTIQUITIES	ANTIQ.
BIBLIOGRAPHY	BIBL.
BIOGRAPHY	BIOG.
HISTORY	HIST.
INDUSTRIES	INDUS.
MANUFACTURES	MANUF.
PERIODICALS	PERIOD.
SOCIAL LIFE AND CUSTOMS	SOC. LIFE & CUST.
STATISTICS	STAT.

4. Many subject headings can be used, but have been omitted from the list for reasons of space. These headings, WHICH MAY BE USED AT THE DISCRETION OF THE CATALOGER, are as follows:

   a. Persons. The name of any individual may be used as a subject heading. Every attempt should be made to determine the full name of the individual. This will result in a consistent form.

   b. Corporate bodies, including governments and their agencies, societies, institutions, and firms.

   c. Metropolitan areas. These must be preceded by the name of the country, state or region in which they are situated.

   d. Parks, forests, and wildlife refuges. These must be preceded by the name of the country, state or region in which they are located.

   e. Systematic names of biological families, genera and species.

   f. Gods and goddesses.

   g. Time periods, such as the Archaic, or Woodland in North American archaeology.

The following is the initial list of subject headings which was developed for use in the University of Missouri Museum of Anthropology. The right hand columns have been left blank so that the cataloger can add additional subject headings and make notes about the use of the subject headings in the list, for future reference. It is anticipated

that a number of additions and deletions will be made. As mentioned in an earlier section, this list was adapted from the Library of Congress Subject Headings Book. It is included here as a sample of what the subject heading list of a small museum might look like. Each museum will have to make its own subject heading list to fit its needs. The rules which are listed above, however, apply to all subject heading lists.

SUBJECT HEADINGS NOTES

Acclimitization
see MAN--INFLUENCE OF ENVIRONMENT

Acculturation
see ANTHROPOLOGY

Age Groups
see ANTHROPOLOGY

Anatomy, Comparative or Human
see PHYSICAL ANTHROPOLOGY

Anthropological museums and collections
see MUSEUMS--ANTHROPOLOGICAL

ANTHROPOLOGISTS (390)

ANTHROPOLOGY (390)
sa APPLIED ANTHROPOLOGY
ARCHAEOLOGY
EDUCATIONAL ANTHROPOLOGY
ETHNOLOGY
LANGUAGE AND LANGUAGES
MAN
PHYSICAL ANTHROPOLOGY
SOCIAL CHANGE

--ACCULTURATION (301.2)
--AGE GROUPS (301.43)
--ASSIMILATION (301.2)
--CRIMINAL (364.24)
--CULTURAL LAG (301.2)
--CULTURAL RELATIONS (301.2)
--CULTURE (301.2)
--CULTURE CONFLICT (301.2)
--CULTURE CONTACT (301.2)
--CULTURE DIFFUSION (301.2)
--ETHNIC BARRIERS (301.1)
--ETHNOCENTRISM (301.1)
--METHODOLOGY
--NATIONAL CHARACTERISTICS (390)
--NOMADS (321.3)
--Physical
see PHYSICAL ANTHROPOLOGY
--RACE RELATIONS
--SOCIAL STATUS
--SOCIETY

SUBJECT HEADINGS NOTES

ANTHROPOLOGY continued

--Technical assistance
see ANTHROPOLOGY, APPLIED
--THEORY
--Vocational Guidance
see ANTHROPOLOGY AS A PROFESSION

--Also names of races, tribes, etc.
For example, CAUCASIAN RACE, GUAYAQUI INDIANS; and the subdivision RACE QUESTION under names of countries.

ANTHROPOLOGY AS A PROFESSION (390)
sa ANTHROPOLOGISTS

Anthropometry
see PHYSICAL ANTHROPOLOGY

ANTIQUITIES (913.031)
--COLLECTION AND PRESERVATION
--CATALOGS

APPLIED ANTHROPOLOGY (309.2) (Includes technical assistance and community development).

Archaeological collections
see MUSEUMS--ARCHAEOLOGICAL

ARCHAEOLOGICAL EXPEDITIONS (913.031)

ARCHAEOLOGISTS (913.031) (Includes correspondence, reminiscences, etc).

ARCHAEOLOGY (913.031)
sa ARCHITECTURE--ANCIENT
ARMS AND ARMOR
ART
ETHNOLOGY
FORTIFICATIONS
FUNERAL RITES AND CEREMONIES
MAN, PREHISTORIC
TECHNOLOGY

--CAVE DWELLINGS AND DWELLERS
--CLIFF DWELLINGS AND DWELLERS
--EARTHWORKS
--KITCHEN-MIDDENS

SUBJECT HEADINGS NOTES

ARCHAEOLOGY continued

--LAKE DWELLERS AND DWELLINGS
--METHODOLOGY (Includes radiocarbon dating, soil science in archaeology, etc).
--MONUMENTS
--MOUNDS (720.9)
--MYTHOLOGY (398)
--PICTURE-WRITING (419)
--POTTERY (666)
--PYRAMIDS (720.9)
--SCULPTURE
--TEMPLES (720.9; 291.35)
--THEORY
--TOMBS (391.1)

ARCHITECTURE (720.9)
--ANCIENT
--MODERN
--PRIMITIVE

ARMS AND ARMOR (399)

ART (709)
sa ETHNOLOGY

Assimilation
see ANTHROPOLOGY

Aurignacian culture
see MAN, PREHISTORIC

Bilingualism
see LANGUAGE AND LANGUAGES

Body size
see PHYSICAL ANTHROPOLOGY

Body weight
see PHYSICAL ANTHROPOLOGY

Brachiation
see PHYSICAL ANTHROPOLOGY
PRIMATES

Bronze Age
see MAN, PREHISTORIC

SUBJECT HEADINGS

NOTES

CANNIBALISM (399)
sa ETHNOLOGY

Cave Dwellers
see ARCHAEOLOGY
MAN, PREHISTORIC

Cliff Dwellers
see ARCHAEOLOGY
MAN, PREHISTORIC

CLOTHING (391)
sa ETHNOLOGY

Community Development
see ANTHROPOLOGY, APPLIED

Copper Age
see MAN, PREHISTORIC

Cultural Anthropology
see ANTHROPOLOGY

Cultural Lag
see ANTHROPOLOGY

Cultural Relations
see ANTHROPOLOGY

Culture
see ANTHROPOLOGY

Culture Conflict
see ANTHROPOLOGY

Culture contact
see ANTHROPOLOGY

Culture Diffusion
see ANTHROPOLOGY

Earthworks
see ARCHAEOLOGY

Ethnic Barriers
see ANTHROPOLOGY

SUBJECT HEADINGS NOTES

Ethnocentrism
see ANTHROPOLOGY

Ethnography
see ETHNOLOGY

Ethnological jurisprudence
see LAW--PRIMITIVE

Ethnological museums and collections
see MUSEUMS--ETHNOLOGICAL

ETHNOLOGY (301) (Focuses on ethnography. Includes the subjects listed, as they are discussed in ethnographic works. Works on art, clothing, etc. are entered under those headings).

sa ANTHROPOLOGY
ARMS AND ARMOR
ART
CLOTHING
FOLK LORE
KINSHIP
LANGUAGE AND LANGUAGES
MUSIC
RELIGION
SACRIFICE

--ARMS AND ARMOR
--ART
--BODY DEFORMATION (Artificial)
--BODY MARKING
--CLOTHING
--FOLK LORE
--HEAD HUNTERS
--KINSHIP
--LANGUAGE
--MANNERS AND CUSTOMS
--METHODOLOGY
--MUSIC
--PICTORIAL WORKS
--RACE PROBLEMS
--RELIGION
--SACRIFICE
--THEORY

also names of races, tribes, and peoples. For example, ARYANS, CAUCASIAN RACE, HOPI INDIANS and subdivision SOCIAL LIFE AND CUSTOMS under names of countries.

SUBJECT HEADINGS NOTES

Ethnomusicology
see MUSIC

Ethnopsychology
see PSYCHOLOGY

EVOLUTION (575)
sa MAN--INFLUENCE OF ENVIRONMENT
MAN, PREHISTORIC
PHYSICAL ANTHROPOLOGY

--GENETICS
--HEREDITY
--HUMAN GENETICS
--LIFE, ORIGINS
--MAN, ORIGIN
--MISSING LINK (573.3)
--NATURAL SELECTION

Excavations
see ARCHAEOLOGY

Fingerprints
see PHYSICAL ANTHROPOLOGY

FOLK LORE (This can be followed by the names of countries or a people. Folk lore involves popular superstitions and legends while mythology is concerned with legends embodying a primitive faith in the supernatural).

sa ETHNOLOGY

FORTIFICATIONS (725.18)
sa ARCHAEOLOGY

--ANCIENT
--MODERN
--PRIMITIVE

FUNERAL RITES AND PRACTICES
sa RELIGION
ARCHAEOLOGY

Genetic Psychology
see PSYCHOLOGY

SUBJECT HEADINGS NOTES

GENETICS (575.1) (Here are entered comprehensive works dealing with the scientific aspects of reproduction, heredity, evolution, and variation. Works on human genetics are entered under the heading HUMAN GENETICS).

--HEREDITY (575.1)
--MATHEMATICAL MODELS
--METHODOLOGY
--NATURAL SELECTION (575.3)
--POPULAR WORKS
--RESEARCH
--THEORY
--VARIATION (575.2)

GLACIAL EPOCHS (910.02)
sa MAN, PREHISTORIC

Grammar, comparative and general
see LANGUAGE AND LANGUAGES

Growth
see PHYSICAL ANTHROPOLOGY

Hallstatt Period
see MAN, PREHISTORIC

Head Hunters
see ETHNOLOGY

Heredity
see GENETICS

HUMAN BEHAVIOR (150) (Here are entered general works on the observable patterns of human actions and reactions. Works on the general science of and explanation of behavior are entered under PSYCHOLOGY).

HUMAN ECOLOGY (574.5)
sa MAN--INFLUENCE OF ENVIRONMENT
POPULATION

HUMAN GENETICS (573.21) (Here are entered works on human genetics. Comprehensive works dealing with the scientific aspects of reproduction, heredity, evolution and variation are entered under the heading GENETICS).

SUBJECT HEADINGS NOTES

INDIAN WARFARE (970.1) (Here are entered works on the Indian method of fighting and instructions for campaigns against the Indians. Works on the Indian wars are entered under INDIANS OF MEXICO (etc)--WARS, and under the names of specific Indian wars).

INDIANS (970.1) (Names of Indian linguistic families are to be distinguished from the names of single languages or tribes by the termination "an" or "ian."

--AGRICULTURE
--ANTIQUITIES
sa MAN, PREHISTORIC--AMERICA
--ARCHITECTURE
--ARMS AND ARMOR
--ART
--CALENDAR
--CLOTHING AND ADORNMENT
--COMMERCE
--CULTURE
--ECONOMIC CONDITIONS
--EDUCATION
--ETHNOLOGY
--FOOD
--GOVERNMENT RELATIONS
--HISTORY
--IMPLEMENTS
--LAND TENTURE (Includes land titles)
--LANGUAGES
--LEGAL STATUS, LAWS, ETC. (Here are entered works containing or treating the legislation enacted by Western colonial powers or national governments, governing the status of, and relations to Indian tribes and individuals. Works on the nativellaw of Indian tribes are entered under the heading appropriate for the respective legal system, e.g., LAW, CHEYENE).

--LITERATURE (Here are entered works about the literature of the American Indian).

--MEDICINE

SUBJECT HEADINGS	NOTES
INDIANS contnnued	
--MISSIONS	
--MIXED BLOODS	
--MONEY	
--MORTUARY CUSTOMS	
--MUSIC	
--ORIGIN	
--PHYSICAL CHARACTERISTICS	
--PICTURES, ILLUSTRATIONS, ETC.	
--RELIGION AND MYTHOLOGY	
--RITES AND CEREMONIES	
--SOCIAL LIFE AND CUSTOMS	
--STATISTICS	
--TECHNOLOGY (Includes basket making, weaving, etc).	
--TRANSPORTATION	
--TREATIES	
--WARS	
--WRITING	
INDIANS OF CENTRAL AMERICA (970.4) (Can be subdivided by countries, regions, or tribes, e.g., INDIANS OF CENTRAL AMERICA--GUATEMALA).	
Indian tribes of Central America include these listed below:	
--AGRICULTURE	
--ANTIQUITIES	
--ARCHITECTURE	
--ARMS AND ARMOR	

SUBJECT HEADINGS NOTES

--ART
--CALENDAR
--COMMERCE
--CLOTHING AND ADORNMENT
--CULTURE
--ECONOMIC CONDITIONS
--EDUCATION
--FOOD
--GOVERNMENT RELATIONS
--HISTORY
--IMPLEMENTS
--LABOR SERVICE
--LAND TENURE
--LANGUAGES
--LEGAL STATUS, LAWS, ETC.
--LITERATURE (Here are entered works about the literature of Central American Indians)
--MEDICINE
--MISSIONS
--MIXED BLOODS
--MONEY
--MORTUARY CUSTOMS
--MUSIC
--ORIGINS
--PHYSICAL CHARACTERISTICS
--PICTURE WRITING
--PICTURES, ILLUSTRATIONS, ETC.
--RELIGION AND MYTHOLOGY
--RITES AND CEREMONIES
--SOCIAL LIFE AND CUSTOMS (Includes games, amusements, sports)
--TECHNOLOGY
--TRANSPORTATION
--WARS
--WRITING

INDIANS OF MEXICO (970.4) (Can be subdivided by states and tribes, e.g., INDIANS OF MEXICO--MAYAS

--AGRICULTURE
--ANTIQUITIES
--ARCHITECTURE
--ARMS AND ARMOR
--ART

SUBJECT HEADINGS NOTES

INDIANS OF MEXICO continued

--CALENDAR
--CLOTHING AND ADORNMENT
--COMMERCE
--CULTURE
--ECONOMIC CONDITIONS
--EDUCATION
--FOOD
--GOVERNMENT RELATIONS
--HISTORY
--IMPLEMENTS
--LABOR SERVICE
--LAND TENURE
--LANGUAGES
--LEGAL STATUS, LAWS, ETC.
--LITERATURE
--MEDICINE
--MISSIONS
--MIXED BLOODS
--MONEY
--MORTUARY CUSTOMS
--MUSIC
--ORIGINS
--PICTURE WRITING
--PICTURES, ILLUSTRATIONS, ETC.
--RELIGION AND MYTHOLOGY
--RITES AND CEREMONIES
--SOCIAL LIFE AND CUSTOMS (Includes amusements, games, sports)
--STATISTICS
--TECHNOLOGY
--TRANSPORTATION
--TREATIES
--WARS
--WRITING

INDIANS OF NORTH AMERICA (970.1 for general works on North American Indians; 970.3 for works on specific tribes) (This section can be subdivided by state, province, region or tribe).

--AGRICULTURE
--ANTIQUITIES (Antiquities of a particular tribe are entered under the name of the tribe, those of a locality, under the name of the locality).

SUBJECT HEADINGS NOTES

INDIANS OF NORTH AMERICA continued

--APPROPRIATIONS
--ARCHITECTURE
--ARMS AND ARMOR
--ART (Includes things like embroidery, silversmithing, beadwork, wood carving, sandpainting)
--Basket making
see TECHNOLOGY
--Beadwork
see ART
--BIOGRAPHY (970.2)
--Boats
see TRANSPORTATION
--CALENDAR
--CAPTIVITIES
--CITIZENSHIP (Here are entered works on United States citizenship of American Indians. Works on tribal citizenship are entered under names of particular tribes with the subdivision TRIBAL CITIZENSHIP).
--CLOTHING AND ADORNMENT
--COMMERCE
--CULTURE (Here are entered works dealing with the cultural condition i.e., arts, industries, religion and mythology, etc. of the Indians at a given time).
--DANCES
--ECONOMIC CONDITIONS
--EDUCATION
--Embroidery
see ART
--EMPLOYMENT
--Factory System
see TRADING POSTS
--FOOD
--GOVERNMENT RELATIONS (970.4) Here are entered works on the Indian policy and relations with the U.S. government).
--To 1789
--1789-1869
--1869-1934
--1934-

SUBJECT HEADINGS NOTES

INDIANS OF NORTH AMERICA continued

--HISTORY
--HOSPITALS
--LAND TENURE
--LANGUAGES
--LEGAL STATUS, LAWS, ETC. (Includes claims, courts, pensions, property, sufferage, wills etc).
--MEDICINE
--MILITARY CAPACITY AND ORGANIZATION
--MISSIONS
--MIXED BLOODS
--MONEY
--MORTUARY CUSTOMS
--MUSIC
--ORIGIN
--PHYSICAL CHARACTERISTICS
--PICTURE WRITING
--PICTURES, ILLUSTRATIONS, ETC.
--PORTRAITS (Here are entered general collections of portraits of Indians of particular tribes or of tribes of a particular locality).
--RELIGION AND MYTHOLOGY
--RESERVATIONS
sa names of reservations
--RITES AND CEREMONIES
--SECRET SOCIETIES
--SIGN LANGUAGE
--Silversmithing
see ART
--SOCIAL LIFE AND CUSTOMS (Includes amusements, games, sports).
--STATISTICS
--TECHNOLOGY
--TRADING POSTS (Includes factory system)
--TRANSPORTATION
--TREATIES
sa GOVERNMENT RELATIONS
--TRIBAL GOVERNMENT
--WARS
sa INDIAN WARFARE
--Wood carving
see ART
--WRITING

SUBJECT HEADINGS NOTES

INDIANS OF NORTH AMERICA, CIVILIZATION (970.1)
(Here is entered work dealing with efforts to civilize the Indians. Works on the cultural condition of the Indians at a given time or period are entered under the heading INDIANS OF NORTH AMERICA--CULTURE)

INDIANS OF SOUTH AMERICA (980.1) (Can be subdivided by countries, regions or tribes).

--AGRICULTURE
--ANTIQUITIES
--ARCHITECTURE
--ARMS AND ARMOR
--ART
--CALENDAR
--CLOTHING AND ADORNMENT
--CULTURE
--ECONOMIC CONDITIONS
--FOOD
--GOVERNMENT RELATIONS
--HISTORY
--IMPLEMENTS
--LABOR SERVICE
--LAND TENURE
--LANGUAGES
--LEGAL STATUS, LAWS, ETC.
--LITERATURE
--MEDICINE
--MISSIONS
--MONEY
--MIXED BLOODS
--MORTUARY CUSTOMS
--MUSIC
--ORIGINS
--PHYSICAL CHARACTERISTICS
--PICTURE WRITING
--PICTURES, ILLUSTRATIONS, ETC.
--RELIGION AND MYTHOLOGY
--RITES AND CEREMONIES
--SOCIAL LIFE AND CUSTOMS
--STATISTICS
--TECHNOLOGY
--TRANSPORTATION
--TREATIES
--WARS
--WRITING

SUBJECT HEADINGS NOTES

Industries
see TECHNOLOGY

Inventions
see TECHNOLOGY

Iron Age
see MAN, PREHISTORIC

KINSHIP
sa ETHNOLOGY

Kitchen middens
see ARCHAEOLOGY

La Tene Period
see MAN, PREHISTORIC

Lake Dwellers and Dwellings
see ARCHAEOLOGY
MAN, PREHISTORIC

LANGUAGES, UNIVERSAL (401.3)

Languages, World
see LANGUAGES, UNIVERSAL

LANGUAGE AND LANGUAGES (Use 400 unless otherwise specified) (Here are entered works on language and languages in general, also works on the origin and history of language).

sa ETHNOLOGY
NON-VERBAL BEHAVIOR

--BILINGUALISM
--CHILDREN
--GRAMMAR COMPARATIVE AND GENERAL (415)
(Includes inflection, sentences, syllables, syntax, word order, etc).
--MIXED (This includes such things as Creole dialects, Pidgin)
--MODERN (This deals with the living literary languages)
--PHILOLOGY (410)
--PSYCHOLOGY OF
--POLITICAL ASPECTS (Includes national and official languages)

SUBJECT HEADINGS NOTES

LANGUAGE AND LANGUAGES continued

--PHILOSOPHY OF
--SEMANTICS (412)
--SIGN LANGUAGE (419)
--SPEECH
--WRITING

LAW
--ANCIENT
--MODERN
--PRIMITIVE

Life Origins
see EVOLUTION

Lingua Franca
see LANGUAGE AND LANGUAGES--MIXED

LINGUISTICS
--METHODOLOGY
--RESEARCH
--THEORY

LINGUISTS

MAN
sa ANTHROPOLOGY
ETHNOLOGY
EVOLUTION
GENETICS
HUMAN BEHAVIOR
HUMAN ECOLOGY
HUMAN GENETIC
PHYSICAL ANTHROPOLOGY
POPULATION
--INFLUENCE OF ENVIRONMENT (574.5)
(Includes acclimitization)
--INFLUENCE OF NATURE (575.5)
sa HUMAN ECOLOGY
--MIGRATIONS (Here are entered works on the spread of populations, largely in prehistoric times.
--Origin
see PHYSICAL ANTHROPOLOGY
EVOLUTION

SUBJECT HEADINGS NOTES

Man, Antiquity of
see MAN, PREHISTORIC

Man, Erect posture of
see PHYSICAL ANTHROPOLOGY

MAN, PREHISTORIC (573.3; 913.031)
(Includes Aurignacian culture
Bronze Age
Cave Dwellers
Cliff Dwellers
Copper Age
Hallstatt Period
Iron Age
Lake Dwellers
La Tene Period
Reindeer Perood
Stone Age
Tardenoisian Culture

Other parts of the world and
other time periods

--ANTIQUITY OF

MAN, PRIMITIVE
sa ETHNOLOGY
SOCIETY, PRIMITIVE

Maturation
see PHYSICAL ANTHROPOLOGY

Mummies (393)
see FUNERAL RITES AND CUSTOMS

MUSEUM ADMINISTRATION (069)
--PERSONNEL
--SALARIES

MUSEUM ARCHITECTURE (069.2)
--AIR CONDITIONING
--LIGHTING
--INTERIOR
--EXTERIOR

MUSEUM BIBLIOGRAPHIES (069)

MUSEUM CAREERS (069)

SUBJECT HEADINGS NOTES

MUSEUM COLLECTORS AND COLLECTIONS (069)
(Work related to a specific type of museum collection should be entered under that heading. For example, a work about the collector of archaeological artifacts should be entered under MUSEUMS--ARCHAEOLOGICAL).

sa MUSEUMS

MUSEUM CONSERVATION (069.5)

MUSEUM DEVELOPMENT AND MEMBERSHIP PROMOTIONS (069)

MUSEUM DIRECTORIES (069)

MUSEUM EXHIBITS (069.53)
--SPECIFIC TYPES
--SPECIFIC TOPICS
--INTERPRETATION

MUSEUM EDUCATION (069.1)
--VISITOR EDUCATION
--VISITOR REACTION

MUSEUM FUNDING (069.6)
--ENDOWMENTS
--TAX EXEMPT ORGANIZATIONS
--TAXES
--FOUNDATIONS

MUSEUM INFORMATION STORAGE AND RETREIVAL (069)

MUSEUM INSURANCE (069.6)

MUSEUM ORGANIZATION (069)
--FINANCE
--MUSEUM SHOPS, SALES DESKS, ETC.
--MUSEUM GROUPS, VOLUNTEERS, ETC.

MUSEUM PERIODICALS (069)

MUSEUM PUBLIC RELATIONS (069)
--RADIO, TELEVISION
--PRESS
--OTHER

SUBJECT HEADINGS NOTES

MUSEUM PUBLICATIONS (069)

MUSEUM RECORD-KEEPING (069.52)
--CATALOGING
--REGISTRATION

MUSEUM SECURITY (069)

MUSEUM STORAGE (069)

MUSEUM RESEARCH (069)

MUSEUM TECHNIQUES (069)

MUSEUM TRAINING (069)

MUSEUM VISITORS (069)

MUSEUMS (069)

MUSEUMS (069)
--AERONAUTICAL
--AGRICULTURAL
--ANTHROPOLOGICAL
--ARCHAEOLOGICAL
--ART
--CHILDRENS
--COLLEGE AND UNIVERSITY
--FOLK
--HEALTH
--HISTORICAL
--INDUSTRIAL
--NATIONAL
--NATURAL HISTORY
--PARK
--PHARMACY
--PLANETARIUMS
--SMALL
--SCIENCE
--STATE
--TRAVELLING
--OTHER

MUSEUMS AND GOVERNMENT (069)

MUSEUMS--CONFERENCES (069)

MUSIC (780) (Includes ethnomusicology)
sa ETHNOLOGY

SUBJFCT HEADINGS | NOTES

MYTHOLOGY
sa ETHNOLOGY

National Characteristics
see ANTHROPOLOGY

Natural Selection
see GENETICS

Navigation
see TRANSPORTATION

NON-VERBAL BEHAVIOR (419)

Ontogeny
see PHYSICAL ANTHROPOLOGY

Origin of Species
see EVOLUTION

PHYSICAL ANTHROPOLOGY (
Includes Anatomy, Comparative and Human
Anthropometry
brachiation
Embyrology
Growth
Maturation
Ontogeny
Phylogeny
Posture
Races
Somatology

Names of specific peoples, races

sa EVOLUTION
GENETICS
HUMAN GENETICS
MAN
MAN, PREHISTORIC
PRIMATES

Philology
see LANGUAGE AND LANGUAGES

Phylogeny
see PHYSICAL ANTHROPOLOGY

SUBJECT HEADINGS NOTES

Picture writing
see LANGUAGE AND LANGUAGES

POPULATION (301.32)
sa HUMAN ECOLOGY

POLITICAL ORGANIZATION (321)

Posture
see PHYSICAL ANTHROPOLOGY

Pottery
see ART

PROGRAMMING LANGUAGES (499.99)

PSYCHOLOGY (150) (Includes ethnopsychology, applied psychology, genetic psychology)

PRIMATES (599.8)
--BEHAVIOR
--FOSSIL

Pyramids
see ARCHAEOLOGY

Race
see PHYSICAL ANTHROPOLOGY

Race Relations
see ANTHROPOLOGY

Radiocarbon Dating
see ARCHAEOLOGY

Reindeer Period
see MAN, PREHISTORIC

RELIGION (200)
sa ETHNOLOGY
FUNERAL RITES AND PRACTICES

SACRIFICE (393)
sa ETHNOLOGY

Semantics
see LANGUAGE AND LANGUAGES

SUBJECT HEADINGS NOTES

SOCIAL CHANGE (301.2) (If community development or technical assistance is involved, use ANTHROPOLOGY, APPLIED). (Includes culture change, culture lag)

Social Status
see ANTHROPOLOGY

SOCIETY
--ANCIENT
--MODERN
--PRIMITIVE

Soil Science
see ARCHAEOLOGY

Speech
see LANGUAGE AND LANGUAGES

Stone Age
see MAN, PREHISTORIC

Tardenoisian Culture
see MAN, PREHISTORIC

Tatooing (391.2)
see ETHNOLOGY

Technical Assistance--Anthropological Aspects
see ANTHROPOLOGY, APPLIED

TECHNOLOGICAL INNOVATIONS (301.24) (Here are entered works dealing with the fundamental technological improvements or changes in materials, production methods, processes, organization and/or management which increase efficiency and production).

Technological Museums
see MUSEUMS--TECHNOLOGICAL

TECHNOLOGY (600) (Includes inventions; machinery; manufactures; primitive ancient and modern industries and specific industries.

sa TECHNOLOGICAL INNOVATIONS

SUBJECT HEADINGS NOTES

TECHNOLOGY continued

--BIBLIOGRAPHY
--DICTIONARIES
--EXHIBITIONS
--HISTORY
--Museums
see MUSEUMS--INDUSTRIAL

Temples
see RELIGION

Tombs
see RELIGION

TRANSPORTATION (380.5) (Includes navigation)

Variation (Biology
see GENETICS

Writing
see LANGUAGE AND LANGUAGES

APPENDIX B

SUPPLIES

I. Ordering

1. Orders outstanding file
2. Orders received file
3. Selection aids, such as book reviews, publishers book flyers, etc.
4. Order forms.

II. Cataloging

1. Desk
2. List of subject headings
3. Classification schedule
4. Cataloging manual
5. Access to a good dictionary
6. Slips of 3 x 5 paper for the cataloger to write out the information to go on the catalog card.

III. Processing

1. Desk
2. Typewriter
   a. Erasers
   b. Snopake
3. Book cards for books (magazines--optional) OR date due slips
4. Book pockets, if book cards are used.
5. Catalog cards--3 x 5
   a. 100% rag are too stiff to use in the typewriter unless a special platen is purchased. Lightweight cards are recommended, unless the card catalog will receive extensive use.
   b. Estimate five cards per book; this allows for mistakes.
   c. Cards with color bands at the top are available. If some of the books are on loan from professors, etc. cataloging their books on these cards makes it easier to retrieve the books and cards, if they should ever be removed from the collection.
6. Book jackets (optional)
7. Pressure sensitive labels. It is easier and faster to type classification numbers on these labels than to hand letter all the books.
8. Library name stamp
9. Shelf list file
10. Shelf list guides which have Dewey numbers on the tabs. These help the searcher to quickly find the correct classification section.

IV. Circulation

1. Some sort of special area or desk, away from the ordering, cataloging and processing section.
2. Public card catalog file. Estimate 1000 cards per drawer.
3. Alphabetic file guides
4. Date due stamp
5. Small card box to hold cards of books which have been checked out.

APPENDIX C

LIBRARY SUPPLIERS

GENERAL SUPPLIES:

Bro-Dart Industries
56 Earl Street
Newark, New Jersey 07114

Demco Library Supplies
Box 1488
Madison, Wisconsin 53701

Gaylord Brothers, Inc.
155 Gifford Street
Syracuse, New York 13201

CATALOG CARDS:

Alanar Book Processing Center, Inc.
P.O. Box 921
Williamsport, Pennsylvania 17702

The Library of Congress
Washington, D. C.

H. W. Wilson Company
950 University Avenue
Bronx, New York 1045]

Also the Library Journal publishes each year a buying guide for libraries, which is much more complete. The companies listed above are only those of whom I have personal knowledge.

APPENDIX D

BASIC REFERENCE BOOKS

American Library Association. A.L.A. Rules for Filing Catalog Cards. Edited by Sophie K. Hiss. Chicago, American Library Association. 1942.

Carter, Mary Duncan and Bonk, Wallace John. Building Library Collections. Scarecrow Press, New York, 1964.

Dennis, D. D. Simplifying Work in Small Public Libraries. Philadelphia, Drexel Institute of Technology, 1965.

Dewey, Melvil. Dewey Decimal Classification and Relative Index. Edition 17. Lake Placid Club, Forest Press, 1965. 2 volumes.

OR

Dewey, Melvil. Dewey Decimal Classification and Relative Index. 8th Abridged Edition. Lake Placid Club, Forest Press, 1959.

Piercy, Esther J. Commonsense Cataloging, A Manual for the Organization of Books and Other Materials in School and Small Public Libraries. H. W. Wilson, 1965.